



Project  
**MUSE**®

*Scholarly journals online*

# NURTURING TOWARDS WISDOM

## JUSTIFYING MUSIC IN THE CURRICULUM

MARJA HEIMONEN

*Sibelius Academy, Finland*

*Abstract: This essay considers the music curriculum from a philosophical perspective, focusing on the tension between freedom (personal autonomy) and discipline (moral and ethical principles). The approach could be characterized as hermeneutical: the aim is to deepen our understanding through discussing the basic arguments for justifying the inclusion of music education in the curriculum. The essay considers if the view of a broad education that nurtures wisdom in pupils with an optimal balance between freedom and discipline could be adapted to music education. A broad music curriculum supporting freedom and pluralist values and nurturing wisdom in pupils within the framework of moral and ethical principles may provide the justification for music education in our present society.*

This essay considers the music curriculum from a philosophical perspective, focusing on the tension between the two essentials, freedom (personal autonomy) and discipline (moral and ethical principles). The approach could be characterized as hermeneutical: the aim is to deepen our understanding through examining the basic arguments for justifying the inclusion of music education in the curriculum.<sup>1</sup>

The curriculum concept is multifaceted and is used in various ways and for

different purposes. For instance, it may refer to the content of education, the system or the process of learning or a realm of meaning. It has also been connected with educational values. Thus, as Estelle Jorgensen suggests, it can be justified philosophically.<sup>2</sup>

The notion of a broad curriculum nurturing wisdom in pupils was put forward by Alfred North Whitehead who stated that the two essential educational principles, freedom and discipline, should be considered in the context of children's and young people's lives and applied to foster the development of their personalities so that they will respond to a natural sway, which he called the rhythm of education. This view of a broad education that nurtures wisdom in pupils with an optimal balance between freedom and discipline could also be adapted to music and arts education.<sup>3</sup> Jerome Bruner adds a cultural element: education is a process that should provide alternative views of the world when it transmits culture.<sup>4</sup> In terms of curriculum planning it is a question of achieving an optimal balance between freedom and its limits. The balance between freedom and discipline has been set within curriculum-making in several ways, both historically as well as in the current discussion on the contents of the music curriculum.<sup>5</sup>

The latter part of the essay explores the principal values that lie behind music curricula in the Nordic countries, where a pluralist and a relativist approach is emphasized.<sup>6</sup> Not only is the curriculum looked upon as a directive document, but the post-modern view based on the fundamental principles of global ethics is also considered. A broad music curriculum supporting freedom (personal autonomy) and pluralist values and nurturing wisdom in pupils within the framework of moral and ethical principles may provide the justification for music education in our present society.

## UNDERSTANDING THE CURRICULUM CONCEPT

There are many possible definitions of the term "curriculum" and it is used in various contexts. The focus is sometimes on the content and sometimes on the form. It may refer to a practical process, to an essence, or to a product and is combined with words such as curricular content and evaluation.<sup>7</sup>

In many people's understanding, the word curriculum means what subjects are (or should be) taught in educational institutions. However, this kind of definition could be criticized for being too narrow since it usually fails to incorporate moral and ethical dimensions. The focus should be rather on the justification of the contents in educational terms than on the detailed planning. The nature of this question is philosophical. There is also a political dimension since the question of whose values are chosen as a basis for creating the curriculum is usually one of power. The politicization of education and the implications of that affect

not only education itself but also the concept of democracy. In both traditions, curriculum choice is significant both theoretically and practically.<sup>8</sup>

The notion of curriculum content has ranged from narrow to broad interpretations. It has even been stated that the term means everything that is going on in the school. If this were the case, the curriculum would cover not only the activities in the classroom but also the painting of the walls, for instance. In its narrow meaning, on the other hand, it refers mainly to official written documents produced by state authorities. This more restricted view is favored in Nordic societies, where the term curriculum (in Swedish, *läroplan*) has generally been given the meaning of a directive document regulating the contents, quantity, and distribution of education. The broader meaning in English includes the philosophy as well as the views behind the concrete curriculum content. Nevertheless, the concept of the “hidden curriculum” has also been recognized in Nordic countries.<sup>9</sup>

The connection between the curriculum and the aims of education are of great significance in that the aims are implemented through the curriculum. These aims may differ considerably depending on the time and place. Justifying autonomy as a principal educational aim has characterized Anglo-American discussion, whereas social aims have probably been emphasized more in Nordic countries. This is a rough distinction, however, since in practice both social and individual aims have to be taken into account when a curriculum is formulated.<sup>10</sup>

The word curriculum has also been said to refer to a set of planned activities. These activities are designed to implement an educational aim (or a set of aims) in terms of the content of what is taught and the knowledge, skills, and attitudes that should be fostered. In this the curriculum differs from the syllabus, which refers to the content and the structure of the subjects included in it. It is also distinguished from the concept of lessons, which refers to the portion of time in which the content of the syllabus is implemented. However, any definition of the word curriculum should go far beyond merely stating the content of the knowledge delivered or the list of subjects that are taught to pupils. Justification of the aims of such transmission and exploration of its effects are needed. In this wider meaning “curriculum” could be seen to refer to the overall rationale for any educational program.<sup>11</sup>

In practice, the content of the curriculum is not only reflected in the educational aims or in philosophical ideas about how children and the young might be nurtured. The curricula for general education in Nordic countries, for instance, have often been the result of political compromise. The contents and choices have not been considered neutral, but have rather been connected to political interests at both the state and local level. The aims of education could

be seen to embody its fundamental purposes and the nature of the curriculum, which has often been set up by different groups in a society after more or less passionate discussion.<sup>12</sup>

It is thus clear that the term curriculum is used in various ways referring to anything from the content of education to the application of reason or discourse. It has also been connected to educational values, although teachers and planners do not always agree upon the underlying values of music education, for example. In this context, the proper roles of classical and popular music in the curriculum and the question of placing the emphasis on aesthetic or pragmatic values has been the subject of much discussion. It does not appear to help if the curriculum leaves room for various views and for decentralizing the decision-making power among teachers, for example. Deep differences and even conflicts in value systems have to be taken into account in creating a solid basis for a broader curriculum; in the narrower version the value conflicts are resolved and the necessary compromises made without the involvement of school personnel. A dialectical view between theory and practice, incorporating multiple images may be very useful in creating and justifying a music curriculum.<sup>13</sup> It could be even more significant within a school curriculum incorporating subjects such as mathematics, science, and language studies.

I will now explore the position of music within a general curriculum. My aim is to illustrate the tensions between freedom and discipline, that is, the close connections between the contents of curricula and the ethical and moral values in the surrounding society.

## MUSIC AND MORAL EDUCATION

The first formal educational systems of schooling were established by the ancient Egyptians. In their society, music and the visual arts were enjoyed and supported and singing carefully chosen songs was regarded as fostering sound moral attitudes and good behavior. Music education was also associated with the moral development of the young also by the Greeks.<sup>14</sup> Plato states in the *Republic* that music should promote measure and harmony in the soul; thus, it should be simple and calm.<sup>15</sup>

The term "music" had a wider meaning in Ancient Greece than it commonly has today, referring not only to music in the modern sense but also to the territories of the nine Muses: Clio (history), Euterpe (lyrical verse), Thalia (comedy and pastoral verse), Melpomene (tragedy), Erato (love songs), Polyhymnia (heroic verse), Terpsichore (dance), Calliope (epic verse), and Urania (astrology).<sup>16</sup> Aristotle shared Plato's opinion about the importance of music education and the kind of music children should be allowed to learn, although he was not as strict as Plato and wished to increase the number of modes permitted. He saw

it as a means of learning about anger, temperance, and other emotions and virtues since it was the only subject in which emotions were directly represented. The educational role of music was primarily ethical, since it was regarded as having the power to shape the character of children and adolescents.<sup>17</sup>

It is suggested that much traditional educational thought could be considered Aristotelian in origin with regard to the relationship between philosophy and curriculum development. Aristotle divided knowledge into the theoretical and the practical, and education aiming at citizenship was crucially important and different from that aimed at a vocation. Education for citizenship did not focus on special subjects but rather offered a broad program created with a view to developing human potential. It emphasized the development of moral virtues such as courage, temperance, friendship, practical wisdom (*phronesis*), and justice, where justice, to a great extent, concerned adherence to the laws of society. Discipline was only one aspect of Greek ethics, however, which also incorporated personal and social welfare and the principal focus was on citizens' well-being as a whole.<sup>18</sup>

Concepts such as *phronesis* and *praxis* have been adapted as a basis for praxial philosophy of music education today, which emphasizes the value of the process of making music. The functions provide the criteria according to which its value is judged: music(s) and music education are evaluated as good depending on how well they serve their particular function in different contexts in current multicultural and pluralist societies. According to this view, no universal good music—or music education—exists that would justify the dominance of one genre or of one teaching method. The pluralist and relativist view of music education stresses the validity of different musical genres and takes account of the moral values and ethical backgrounds of various groups and pupils. Practical wisdom promoting the right action in different situations is the ethical principle that guides music educators in finding a balance between the two essentials, freedom and discipline.<sup>19</sup>

However, music—like other arts—has not always been regarded as a means for fostering sound attitudes or morally good human beings. According to John Locke, for instance, music should occupy the last place in any curriculum because it is a waste of time and is associated with “odd” company.<sup>20</sup> Lord Chesterfield was of the same opinion: music is connected with nothing but bad company.<sup>21</sup> Locke and adherents of philosophical radicalism considered that the minds of children are blank slates and from this it follows that their cultivation and upbringing are of great importance. Education was also affected by another aspect of philosophical radicalism, namely utilitarianism, which promoted the view that children and the young should be educated for some useful purpose in life. The children of rich families should be channelled into a private or public

role in society and the poor should be trained for lower positions, such as a profession in music or on the stage. In short, the morally educative function of music was severely questioned.<sup>22</sup>

The replacement of well-being by law as an ethical concept has been connected to Christian ethical thought. The guiding principle was said to be obedience to God's commandments. Kant's categorical principle, his moral law, replaced these commandments with the supreme principle of rationality: moral obligation was paramount and the life of highest worth was founded on duty. This concept of human life reflected the Protestant culture, of which Kant was a part.<sup>23</sup> His aesthetics has been used as a basis for justifying music as part of aesthetic education, the stress being on the inherent value of the art works rather than on the process of making the music. Moreover, his categorical principle, also widely known as the golden rule, could be said to form the limits of freedom in all kinds of human activities, including music education, in today's global, post-modern world.

For non-Kantians, however, aesthetic experience is a form of ordinary experience available to every person. This view of the philosophy of art stresses the holistic and dynamic processes of aesthetic experiences: performing, listening, and composing are all activities and there is no sharp distinction between music education and musical experience. As John Dewey states, "It is not possible to divide a vital experience of the practical, emotional, and intellectual from another and to set the properties of one over against the characteristics of the others."<sup>24</sup> Moreover, in every integral experience there is dynamic organization, growth, development, and fulfilment: "Experiencing, like breathing, is a rhythm of intakings and outgivings."<sup>25</sup> Dewey stressed the importance of publicly supported schools providing music education for all children irrespective of their social, cultural, or economic backgrounds<sup>26</sup> and his ideas have inspired several current thinkers who have developed them and applied them to music education in different societies around the world. One of these, Paul Woodford, refers to Dewey's democratic ideas that teachers should play a significant role in formulating the curriculum, stating that he too would prefer to give freedom to individuals to decide for themselves how to apply their democratic visions in their classes.<sup>27</sup> However, one of the basic principles that limit our personal freedom is the fact that in today's societies with their pluralistic values we are supposed to appreciate different kinds of musical genres and to acknowledge their justification. The tensions between different groups, some of which emphasize freedom (autonomy) and others discipline (stressing the moral and ethical functions of music in society), may be enormous within any one society and the teacher's assumed role is to achieve balance in the classroom's micro-society. I am not advocating a *laissez-faire* approach to music education here; I am merely

suggesting that justifying its existence today might be based on educational principles and aims that could be characterized as cultivating our humanity<sup>28</sup> and nurturing wisdom.

## THE NATURE OF CURRICULUM-MAKING: AN ONGOING PROCESS

Despite rapidly changing societies and circumstances, institutions aim to provide stability; by clarifying general expectations they are assumed to promote civility and contribute to the happiness of human beings. The stability provided by institutions that are mindful of their legal and curricular obligations could well foster music education in schools, academies, and other educational and artistic environments so that arts can flourish.<sup>29</sup>

The nature of curriculum-making resembles that of law-making in several ways. Common-law in particular is subject to the legislative process. The law could be defined as a set of rules relating to the behavior of common people. The law-making process does not relate to a particular individual, time, or generation; on the contrary, it evolves over centuries and as a result of practical application throughout a long period of history. Cicero stated in his *De Republica* that the reason why the political system of the Romans and Roman law were superior to those of all other countries was that they were created by many people over an extensive period whereas other countries introduced laws and institutions according to the personal recommendations of individuals (such as Minos in Crete).<sup>30</sup>

The same could be said of curriculum-making: the experience of practice through generations should be stressed when curricula are transformed. Changes should be introduced at the same moderate tempo as changes in the law are effected in a way that enables its general unchanging principles to be adapted to the fast development of present society. The deeper levels of the law and the curricula are the most unchanging (in law, these levels consist of the culture of the profession and fundamental legal principles), whereas the surface level (regulations and decisions) reflects the rapid developments and changes in society.<sup>31</sup> In terms of the curriculum, Anglo-American societies in particular tend to promote the fundamental educational principle of personal autonomy, that is, the fostering of autonomy in people.<sup>32</sup>

## THE RHYTHM OF FREEDOM AND DISCIPLINE IN THE CURRICULUM

The concept of “autonomy” has its origins in *polis*, the Greek city-state: *autos* is translated as “self” and *nomos* as “law.” A Greek city-state had *autonomia* when the citizens could introduce their own laws without being under the con-



trol of a foreign state. Thus, autonomy connoted freedom, self-determination, and independence. In modern political philosophy, autonomy is connected more often to individual persons than to states or societies as a whole. A principal question in Anglo-American countries in particular concerns how citizens can be subject to the laws of society without compromising their individual freedom.<sup>33</sup> The same problem applies to curriculum-planning: how much freedom should be left to teachers and pupils (or their parents) when a national or state curriculum—which resembles a general law-like act—is formulated? The question of teacher autonomy and of the tensions it may provoke in terms of pupil autonomy is also relevant in this context.

Whitehead explores the balance between the two essentials, freedom and discipline, in education aiming to impart wisdom. He considers these two principles paramount in the lives of children and for the development of their personalities. All mental development follows the threefold cycle of freedom, discipline, and freedom. He calls the first period of freedom the “stage of Romance,” when the emphasis should be on freedom to awaken the child’s interest and allow him or her to act independently. Following this child-centred stage of Romance, which is characterized by the freshness of inexperience, there comes the intermediate period of discipline, the “stage of Precision,” focusing on the acquisition of knowledge. The importance of knowledge lies in its use and active mastery and the discipline (when it comes) should satisfy the aim for wisdom. The predominant learning experience in this stage is that there are definite truths as well as right and wrong ways. However, the Romance provides a necessary basis for balanced wisdom. The second period of freedom is the “stage of Generalization,” including the acquisition of general knowledge based on facts and theory, in the light of which precise knowledge can be comprehensive. At no part in the educational cycle can we manage without freedom or without discipline, and the point is to discover the balance between these two fundamental principles.<sup>34</sup>

The curriculum Whitehead suggested is one that is based on the school’s own needs and developed by its own personnel without external control through testing. In the spirit of teacher autonomy, there should be no rigid curricula in schools, universities, or colleges.<sup>35</sup> This would facilitate individual curriculum-planning to take account of the needs of each child and to allow for different perspectives. The notion of a broad education nurturing wisdom in pupils and students within an optimal balance between freedom and discipline is also applicable to music education. The freshness that is essential in the first period, in which interest should be aroused, the romance that is always in the background even when special skills and knowledge are being taught, and the last stage of generalization leading to understanding provide the basis not only for education

as a whole but also for general and extra-curricular music education. Bruner adds a cultural element here: we have to use the part of our cultural heritage that we have made our own through education when we create our own versions of the world. Education is a process that has the potential to open up alternative views on the world when it transmits culture. In terms of curriculum planning it is a question of achieving an optimal balance between freedom and its limits.<sup>36</sup>

The notion of freedom without boundaries and limitations is utopian and even impossible. Even the basic human rights laid down in constitutions and international conventions have to be balanced with other rights. Human behavior is always controlled in some way, and so is education. Bruner refers to deliberate control when he refers to control by laws, regulations, and formal education. In a democracy, the ethics and techniques of control are built on different theories concerning the public and private spheres of life. The public sphere is controlled by legislation and law-like regulations adjudicated by courts and authorities. The control instruments of culture include language and myth, pressure, the fear of rejection and isolation, and limitations in opportunity. This resembles the Habermasian idea of society divided into the Lifeworld (*Lebenswelt*) and the System. However, formal control is not restricted to the public sphere: laws and regulations also govern very private parts of human behavior and life. According to Bruner, this constitutes a crisis in various spheres of contemporary life.<sup>37</sup>

The question of whether music education is part of the public or the private sphere is a complex one and concerns not only philosophical inquiry but also political interests. Indeed, several researchers have referred to the “internal” aspects of musical events and their significance in the lives of human beings. It is not only the music education of children but also music instruction in higher education that serves a function other than training in the skills of future professionals in music. Music teaching should affect the whole personality, although a high degree of speciality is required of the professional musician. The need for diverse experiences—perhaps in art forms other than music—is stressed since if the training is too systematic (especially when it begins very early in childhood), it may restrict the proper development of the personality. There is thus support for a wider curriculum not only in general music education but also in the education of future professionals. The narrowing effects of what is called the “hothouse” phenomenon, which involves a great deal of goal-directed activity, has been remarked on by several researchers, and the importance of internal experiences connected with a relaxed, non-threatening environment is therefore stressed: it is within this kind of environment that music has its strongest emotional effects on individuals. In fact, some music institutions nowadays offer a wider curriculum incorporating not only music studies but also instruction in other arts such as dance and drama. Thus the students are offered the opportu-

nity to engage in shared aesthetic activity that may lead to more deeply personal and significant musical experiences than they would find in a very narrowly specialized music curriculum.<sup>38</sup>

Personal autonomy is more than an educational aim: autonomy in the context of curriculum-making refers to the right to create a curriculum within an institution without being under the control of state authorities. Freedom in educational activities such as curriculum planning is related to the degree of autonomy, which cannot be separated from the historical context. In terms of music education, a high degree of autonomy enables academies, colleges, and schools to arrange their programs according to their own values and aims, while taking into account the needs of their students and the strengths of their teachers. On the other hand, it may indicate strong internal control within the institution and a particular music teacher may even have less freedom to decide on matters connected with his or her subject within an autonomous institution if the internal control (by colleges, head teachers, or the rector, for instance) is very tight. Moreover, the degree of autonomy usually fluctuates: some educational sectors may be given more autonomy while there is more control in another field. Each individual institution has its micro-politics and its administrative constraints, for instance. The influence of tradition and the limits on freedom caused by external testing, inspections, and evaluation have also been noted. Complete freedom and autonomy could be regarded as a myth since they are always relative to the time and place in question.<sup>39</sup>

In fact, almost any educational act, and one resulting from so-called equal dialogue between educator and pupil, could be said to include indoctrination of some kind since it is almost utopian to suggest that the visions of educators are not imposed on students, even though, theoretically, the idea would only be to create a fruitful nursery in which the “plants” (pupils) could grow. In today’s post-modern society, the teacher is not automatically regarded as an authority above but has to earn the pupil’s confidence in any given situation. The post-modern curriculum is more of a process than a product: it is a spiral-like phenomenon, which the pupil enters with the help of an adviser-educator within a dialogue aimed at nurturing wisdom—in other words, understanding, respect, caring, and humanity.<sup>40</sup>

### **THE RHYTHM OF FREEDOM AND DISCIPLINE: BRITISH EDUCATION AS AN EXAMPLE**

The rhythm of freedom and discipline is perceptible in British curriculum-making in several respects. Historically, the period before the Educational Reform Act of 1988 has been described as a time of teacher autonomy without too much state control. The 1944 Education Act included no directive other than

the compulsory inclusion of religion, while the period from 1944 until the beginning of the 1960s has been described as the Golden Age of teacher control (or non-control) of the curriculum. The child-centred view that prevailed in the 1970s emphasized the importance of child autonomy in decisions about his or her life without any undue adult pressure. This period (connected to the “Summerhill ideology”) resembled Whitehead’s Romance in which the emphasis is on giving freedom to the child to act for him or herself. The rhythm changed, and psychological and philosophical theories were used as a basis in formulating curricula. During this period the discipline and the limits of freedom were constructed by academic experts (such as Jean Piaget, Paul Hirst and R. S. Peters).<sup>41</sup> The centrally-determined National Curriculum that is currently in force, which includes a program of national testing, limits the freedom of individual schools and teachers. In Whitehead’s terms, this might be characterized as the Generalisation stage (although the regulations may sometimes be so strict that it resembles the Precision stage). The point is to discover the optimal balance between freedom and discipline, to establish the fundamental principles of education.<sup>42</sup>

The rhythm of freedom and discipline is also perceptible within music education and the contents of music curricula. According to Lucy Green, some forty years ago, general music education in Britain was built mainly on Western classical music and folk songs. The emphasis was on musical appreciation rather than on tuition in active music-making such as composing, for instance. By comparison, the present time is a time of freedom, at least as far as musical genres and activities in the classroom are concerned. Composing and improvising, playing different instruments, singing, as well as listening to popular, folk, and classical music from all over the world are all included in general music education. Pupils explore different processes and contexts of musical genres and styles and compare how music reflects the contexts in which it is created. The broad aims of music education are formulated in the National Curriculum for Music, in which composition is a central activity. Even the youngest pupils (the three- and four-year-olds) are expected to be taught to express their creativity. In Green’s view, the development from a narrow to a broader music curriculum reflects the role of music in the present multi-cultural society: the diversity is connected to wider social changes in musical engagement outside the school. Moreover, Susan Hallam sheds light on music as a means of communication providing shared experiences within today’s society.<sup>43</sup>

## **THE NORDIC BALANCE BETWEEN FREEDOM AND DISCIPLINE ON THE INDIVIDUAL AND SOCIETY**

The 1960s were a time of growth in the role of music in education and in political interest in it in the Nordic countries. At the same time (in the late

1960s), the relevance of extra-curricular music education was noted in Finland when music schools were granted state support based on a special law. The principal educational values favored social aims: the principle of equality and the right of children and adolescents to education regardless of their economic, social, and regional background.<sup>44</sup> Research within curriculum theory shows how education is influenced by the ongoing tendencies in society: notions concerning what is important are connected to how knowledge is classified as relevant. These societal trends have their artistic, aesthetic, and musical dimensions—as in the tensions between the relative values placed on popular and classical music. Here, too, the music curricula in the 1960s and early 1970s focused on Western classical music composed and performed by the great masters, as well as on traditional folk music.<sup>45</sup>

Musical pluralism challenged traditional aesthetic aims in the 1980s and 1990s, and the emphasis was placed on musical activity.<sup>46</sup> At the same time, there was a shift from a centrally-directed curriculum towards locally created school curricula. Schools were granted more freedom, especially in the 1990s. The curriculum code of this period could be described as communicative in an international, dynamic, and media-driven society. Local autonomy was emphasized and power was in the hands of teachers and pupils in terms of deciding on the aims and the contents of education. In other words, the “hidden curriculum” was becoming more visible.<sup>47</sup>

The pluralist view of music in education currently prevails in the Nordic countries.<sup>48</sup> This new approach is connected with theories of contextual learning and socially-shared cognition, which emphasize contextual and informal out-of-school teaching. Concepts such as interactionism and guided participation are used especially in Sweden: the latter means that rules should be learned through collaborative performance. Pupils’ own musical ideas are valued and their talents are explored from a relativistic perspective stressing that everyone is capable of composing, performing, and appraising music.<sup>49</sup> There is an emphasis on teacher autonomy: a report on Swedish music curricula in practice (2003) concluded that the music teacher (together with the pupils) is the curriculum, and not the formal documents.<sup>50</sup>

The development of Norwegian music curricula has been related to the music-philosophical categories of formalism, referentialism, expressionism, praxialism, and contextualism. It is argued that the present curricula have become a “strategy for everything” and that music education serves overall pedagogical, personal, and social aims. In the Scandinavian context, multiple perspectives are used at the same time as music education is being legitimized. However, the political use of music as a means of educating future citizens can also be questioned: it may not only serve non-musical goals, but could also foster a “pure

market strategy.” A better basis for justifying music education might be built on its inherent primary function: aesthetic experience connected with human feelings.<sup>51</sup>

Music education in Finland has been justified both by individual and social values. The curricula in general education<sup>52</sup> stress the importance of participation and making music; the aesthetic tradition of teaching music has been combined with a more pragmatic (or even praxial) music-education philosophy<sup>53</sup> emphasizing the value of all kinds of music. A Deweyan approach in terms of “aesthetic experience” and a holistic view of educational aims characterize the Finnish philosophy of general music education, and the curricula leave space for teacher autonomy on the local level. Achieving a counterbalance between the philosophies of aesthetic music education (referring to a broad interpretation of the term formalism) emphasizing the value of the product (art work) and praxial education stressing the importance of the process (music making) is an important consideration.<sup>54</sup> Moreover, music is considered valuable as a means of communication, as well as in the achievement of aims such as social skills, self-expression, and the pupil’s overall growth. Musical products and processes are contextual—they have to be situated in particular times and places—and so is music education. Moral and political justification may no longer be based on universal aims or values that apply to all members of society. On the contrary, a wide range of values—also within music education—is a fact in the post-modern world, and ongoing discussion is needed if consensus is to be reached.

## CONCLUSION

A relativist approach provides a basis for appreciating many kinds of musical genres and aims, and the post-modern curriculum is thus characterized as an open one resembling a portfolio more than a directive document (*Lehrplan*).<sup>55</sup> Justifying music in this kind of curriculum is an ongoing process, a discourse in which the search for a balance between different aims and values is more important than achieving and standardizing them. This does not mean that the concept of freedom is without limits, although as already stated, individual rights and freedom in particular are stressed in today’s society. The problem is that if we accept the relativist view without reservation, we also have to accept the values of those—such as the fundamentalists—who do not agree with our aims and values. This would deny the basis of the basic human rights that are considered to belong to every human being regardless of his or her cultural background: one of these is freedom of expression. I suggest that these kinds of basic rights and ethical principles—such as the Kantian imperative of valuing every human being as an end in itself and not only as a means—form the boundaries, the discipline, of our freedom.<sup>56</sup>

This essay explored the idea of an ongoing, process-based justification of music education in a post-modern curriculum, seeking a balance between different kinds of values and aims, between freedom and its limits. At the same time, I suggest that there is also a need to build a firm foundation consisting of at least some universally accepted values and moral and ethical principles (discipline) into this justification in today's post-modern world.<sup>57</sup> In this respect, these fundamental principles could be based on basic human rights such as the freedom of expression. The values and aims of music education are to be found both beyond and within the formal curriculum, the principal aim being to educate human beings in a multicultural society within a broad curriculum based on the fundamental principles of global ethics: the intrinsic value of every child, every adult, and every adolescent.

## NOTES

<sup>1</sup>"Nurturing Towards Wisdom': Justifying Music in the Curriculum" is part of the research project number 209507 funded by the Academy of Finland.

<sup>2</sup>Estelle Jorgensen, "Philosophical Issues in Curriculum," in Richard Colwell and Carol Richardson, eds., *The New Handbook of Research on Music Teaching and Learning* (Oxford: Oxford University Press, 2002), 48; "Justifying Music in General Education: Belief in Search of Reason" and the response by Iris Yob, "Can the Justification of Music Education be Justified?" ([http://www.ed.uiuc.edu/EPS/PES-Yearbook/96\\_docs/jorgensen.html](http://www.ed.uiuc.edu/EPS/PES-Yearbook/96_docs/jorgensen.html)). March 2, 2005.

<sup>3</sup>A. N. Whitehead, *The Aims of Education and Other Essays*, 6th imp. (London: Ernest Benn Limited, 1966), 45–50. See also David Carr, "Philosophy and the Meaning of 'Education,'" *Theory and Research in Education* 1, no. 2 (2003): 195–212.

<sup>4</sup>Jerome Bruner, *On Knowing: Essays for the Left Hand*, exp. ed. (Cambridge, Massachusetts: Belknap Press, 1979), 117.

<sup>5</sup>Charles Plummeridge, "Curriculum Development and the Problem of Control," in *Music Education: Trends and Issues*, Bedford Way Papers, Institute of Education, University of London (Essex: Formara, 1996), 2–30; Richard Aldrich and John White, *The National Curriculum Beyond 2000: The QCA and the Aims of Education*, Perspectives on Education Policy (London: Institute of Education, University of London, 1998), 6–12; Lucy Green, "Music in Society and Education," in Chris Philpott and Charles Plummeridge, eds., *Issues in Music Teaching* (London: Routledge, 2001), 47–58; Susan Hallam, "Learning in Music: Complexity and Diversity," in *Issues in Music Teaching*, 61–75.

<sup>6</sup>Bengt Olsson, "Scandinavia," in David J. Hargreaves and Adrian C. North, eds., *Musical Development and Learning: The International Perspective* (London: Continuum, 2001), 180. C.f., Christer Bouij, "Music—mitt liv och kommande levebröd" *En studie i musiklärarens yrkessocialisation* (Göteborg: Göteborgs universitet, 1998), 355.

<sup>7</sup>Betty Hanley and Janet Montgomery, "Contemporary Curriculum Practices and Their Theoretical Bases," in *The New Handbook of Research on Music Teaching and Learning* 8; Jorgensen, "Philosophical Issues in Curriculum," 48.

<sup>8</sup>Christopher Winch and John Gingell, *Key Concepts in the Philosophy of Education* (London: Routledge, 1999), 52–55; A. V. Kelly, *Curriculum: Theory and Practice*, 5th ed. (London: Sage Publications, 2004), xv, 3; Pertti Kansanen and Kari Uusikylä, *Opetuksen tavoitteisuus ja yhteissuunnittelu* (Espoo: Gaudeamus, Otapaino, 1981), 22–37.

<sup>9</sup>Börje Stålhammar, *Samspel: Grundskola—Musikskola i samverkan. En studie av den pedagogiska och musikaliska interaktionen i en klassrumssituation* (Göteborg: Novum Grafiska, 1995), 63; Donald Broady, *Piilo-opetussuunnitelma* (Jyväskylä: Gummerus, 1987), 96; Kansanen and Uusikylä, *Opetuksen tavoitteisuus ja yhteissuunnittelu*, 33–37; Kimmo Lehtonen, *Maan korvessa kulkevi . . . Johdatus postmoderniin musiikkipedagogiikkaan*. Turun yliopiston kasvatustieteiden tiedekunnan julkaisuja B: 73 (Turku: Turun yliopisto, 2004), 9.

<sup>10</sup>See, e.g., White, *Education and the Good Life: Beyond the National Curriculum*, 95–105; Kansanen and Uusikylä, *Opetuksen tavoitteisuus ja yhteissuunnittelu*, 27.

<sup>11</sup>Winch and Gingell, *Key Concepts in the Philosophy of Education*, 53; Kelly, *The Curriculum: Theory and Practice*, 4.

<sup>12</sup>Stålhammar, *Samspel: Grundskola—Musikskola i samverkan. En studie av den pedagogiska och musikaliska interaktionen i en klassrumssituation*, 35.

<sup>13</sup>Jorgensen, “Philosophical Issues in Curriculum,” 57.

<sup>14</sup>Plummeridge, “The Justification for Music Education,” in *Issues in Music Teaching*, 22.

<sup>15</sup>Zhang Loshan, “Plato’s Counsel on Education,” in Amélie Oksenberg Rorty, ed., *Philosophers on Education* (London: Routledge, 1998), 37.

<sup>16</sup>Bernarr Rainbow, *Music in Educational Thought and Practice* (Aberystwyth, Wales: Boethius Press, 1989), 2.

<sup>17</sup>Reeve, “Aristotelian Education,” 61–62; Aristotle, “Politics” (Book VIII). See also Peter Kivy, *Introduction to a Philosophy of Music* (Oxford: Clarendon Press, 2002), 14.

<sup>18</sup>Aristotle, *Nicomachean Ethics*, Book Five, trans. Harris Rackham (Hertfordshire: Wordsworth, 1996); see Plato, *The Republic*, James Adam, ed. (Cambridge: University Press, 1965); White, *Education and the Good Life: Beyond the National Curriculum*, 41.

<sup>19</sup>Thomas A. Regelski, “Prolegomenon to a Praxial Philosophy of Music and Music Education,” *Finnish Journal of Music Education* 1, no. 1 (1996): 23–38; Regelski, “Social Theory, and Music and Music Education as Praxis,” *Action, Criticism and Theory for Music Education* 3, no. 3 (December 2004). <http://mas.siue.edu/ACT/index.html>. January 3, 2005.

<sup>20</sup>Oksenberg Rorty, “The Ruling History of Education,” in Oksenberg Rorty, ed., *Philosophers on Education* (London: Routledge, 1998), 7; John W. Yolton, “Locke: Education for Virtue,” in Oksenberg Rorty, ed., *Philosophers on Education*, 174; Rainbow, *Music in Educational Thought and Practice*, 89–95.

<sup>21</sup>Jamie Croy Kassler, “Burney’s ‘Sketch of a Plan for a Public Music-School,’” *Musical Quarterly* 58, no. 2 (April 1972): 212 (see more, John Locke, “Some Thoughts concerning Education,” in *The Works of John Locke in Ten Volumes*, Vol. 9 (Aalen: Scientia Verlag, 1963).

<sup>22</sup>Kassler and Burney, “Sketch of a Plan for a Public Music-School,” 211–212.



<sup>23</sup>White, *Education and the Good Life*, 42.

<sup>24</sup>John Dewey, *Art as Experience* (New York: Perigee Books, 1980), 55.

<sup>25</sup>*Ibid.*, 56.

<sup>26</sup>Jorgensen, *Transforming Music Education* (Bloomington: Indiana University Press, 2003), 5, 39; Dewey, *The Public and its Problems* (New York: Henry Holt and Company, 1927); Dewey, *The School and Society and The Child and the Curriculum* (Chicago: The University of Chicago Press, 1990, orig. 1900 / 1902), 28–29; Dewey, *Democracy and Education* (New York: Dover, 2004, orig. 1916), 20, 95.

<sup>27</sup>Paul Woodford, *Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice* (Bloomington: Indiana University Press, 2005), 103.

<sup>28</sup>See, e.g., Martha C. Nussbaum, *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* (London: Harvard University Press, 1998), 301.

<sup>29</sup>Jorgensen, *Transforming Music Education*, 5, 39.

<sup>30</sup>Bruno Leoni, *Freedom and the Law* (Indianapolis: Liberty Fund, 1999), 88.

<sup>31</sup>Kaarlo Tuori, *Kriittinen oikeuspositivismi* [Critical Legal Positivism] (Helsinki: WSLT, 2000); Kaarlo Tuori, “Towards a Multi-Layered View of Modern Law,” in A. Aarnio, R. Alexy and G. Bergholtz, eds., *Justice, Morality and Society: A Tribute to Aleksander Peczenik on the Occasion of his 60th Birthday 16 November 1997* (Lund: Juristförlaget i Lund, 1997), 432–436.

<sup>32</sup>See, e.g., White, *Education and the Good Life*, 95. The importance of autonomy was stressed by John Rawls, for instance, in his *A Theory of Justice* (Oxford: Oxford University Press, 1972), 513.

<sup>33</sup>Lydia Goehr, “Political Music and the Politics of Music,” in Philip Alperson, ed., *Musical Worlds: New Directions in the Philosophy of Music* (Pennsylvania: The Pennsylvania State University Press, 1998), 134.

<sup>34</sup>Whitehead, *The Aims of Education and Other Essays*, 45–50.

<sup>35</sup>*Ibid.*, 21–22.

<sup>36</sup>Bruner, *On Knowing: Essays for the Left Hand*, 117. See also, e.g. Carr, “Philosophy and the Meaning of ‘Education.’” Carr emphasizes the educational strategy of broad initiation especially when we aim to realize “the full human potential of the many rather than the few” (210).

<sup>37</sup>Bruner, *On Knowing: Essays for the Left Hand*, 136; Jürgen Habermas, *The Theory of Communicative Action, Volume Two. Lifeworld and System: A Critique of Functionalist Reason*, trans. Thomas McCarthy (Boston: Beacon Press, 1985), 117–118.

<sup>38</sup>Anthony E. Kemp, *The Musical Temperament: Psychology and Personality of Musicians* (Oxford: Oxford University Press, 1996), 236–255. Besides his own research work, Kemp’s arguments are based on research done by J. Sloboda, H. Gardner and G. D. Wilson. See also, e.g., Kari Kurkela, *Mielen maisemat ja musiikki* (Sibelius Academy, Helsinki: Hakapaino, 1993), 187–190, 283; Lehtonen, *Maan korvessa kulkevi . . . Johdatus postmoderniin musiikkipedagogiikkaan*, 118.

<sup>39</sup>Kelly, *Curriculum: Theory and Practice*, 162.

<sup>40</sup>See also, e.g., Jorgensen, *Transforming Music Education*, 38–39, 146; Lehtonen, *Maan korvessa kulkevi . . . Johdatus postmoderniin musiikkipedagogiikkaan*, 150–156;

William F. Pinar, William M. Reynolds, Patrick Slattery, Peter M. Taubman, *Understanding Curriculum* (New York: Peter Lang, 1995), 848; Bruner, *The Process of Education* (Cambridge: Harvard University Press, 1960, 23rd printing 1994), 52; Nussbaum, *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*, 41, 85–86, 290–301; Lynn G. Beck, *Reclaiming Educational Administration as a Caring Profession* (New York: Teachers College Press, Columbia University, 1994), 71–72; Hanley and Montgomery, “The Times, They are A-Changin’ Again: Surviving or Thriving in a Postmodern Environment?” *Music Educators Journal* 91, no. 4 (MENC—The National Association for Music Education, March 2005): 43–44; Green, “The Music Curriculum as Lived Experience: Children’s ‘Natural’ Music-Learning Process,” *Music Educators Journal* 91, no. 4 (March 2005): 27–32; Janet R. Barrett, “Planning for Understanding: A Reconceptualized View of the Music Curriculum,” *Music Educators Journal* 91, no. 4 (March 2005): 21–25; Hanley and Montgomery, “Challenges to Music Education: Curriculum Reconceptualized,” *Music Educators Journal* 91, no. 4 (March 2005): 17–20.

<sup>41</sup>Paul H. Hirst, *Knowledge and the Curriculum: A Collection of Philosophical Papers*, *International Library of the Philosophy of Education* (London: Routledge and Kegan, 1974); R. S. Peters, *Ethics and Education* (London: George Allen and Unwin, 1970); Jean Piaget, *Play, Dreams and Imitation in the Childhood* (London: Routledge and Kegan, 1951).

<sup>42</sup>Whitehead, *The Aims of Education and Other Essays*, 58; Plummeridge, “Curriculum Development and the Problem of Control,” 2–30; Aldrich and White, *The National Curriculum Beyond 2000: The QCA and the Aims of Education*, 6–12; Kelly, *The Curriculum. Theory and Practice*, 164–188.

<sup>43</sup>Green, “Music in Society and Education,” 47–58; Hallam, “Learning in Music: Complexity and Diversity,” 61; Philpott, “The Body and Musical Literacy, 79–80; Jonathan M. Barnes, “Creativity and Composition in Music, 92–104.

<sup>44</sup>Marja Heimonen, “Music Education and Law: Regulation as an Instrument,” *Studia Musica* 17 (Helsinki: Sibelius Academy, 2002), 222.

<sup>45</sup>Olsson, “Scandinavia,” 180. In some articles, “Scandinavia” includes Denmark, Finland, Iceland, Norway, and Sweden, see, e.g., Harald Jorgensen, “Mapping Music Education Research in Scandinavia,” *Psychology of Music* 32, no. 3 (July 2004): 291–309. In this paper, “Nordic countries” is used when Finland is included (whereas Scandinavia refers to Denmark, Iceland, Norway, and Sweden).

<sup>46</sup>See, e.g., Heidi Westerlund, “Bridging Experience, Action, and Culture in Music Education,” *Studia Musica* 16 (Helsinki: Sibelius Academy, 2002), 234.

<sup>47</sup>Ralf Sandberg, *Musikundervisningens yttre villkor och inre liv. Några variationer över ett läroplansteoretiskt tema* (Stockholm: HLS Förlag, 1996), 70–72.

<sup>48</sup>Olsson, “Scandinavia,” 180. See also Stålhammar, “Musiken—’deras’ liv. Några svenska och engelska ungdomars musikerfarenheter och musiksyn,” in Frede V. Nielsen and Siw Graabraek Nielsen, eds., *Nordic Research in Music Education Yearbook 7* (2004): 98; Heimonen, “Aims in Music Teacher Education,” *Nordic Research in Music Education Yearbook 8* (2006): 175–191.

<sup>49</sup>Olsson, “Scandinavia,” 180. See also Ralf Sandberg, Gunnar Heiling, Christer Modin, *Nationella utvärderingen av grundskolan 2003 Musik*, preliminär version (Stockholm: Centrum för musikpedagogisk forskning MPC, Kungliga Musikhögskolan, 2003), 3.

<sup>50</sup>Sandberg, Heiling, Modin, *Nationella utvärderingen av grundskolan 2003 Musik*, 3.

<sup>51</sup>Oivind Varkoy, "Music—'Useful Tool' or 'Useless Happiness'? Ideas about Music in Norwegian General Education," in Ingrid Maria Hanken, Siw Graabæk Nielsen and Monika Nerland, eds., *Research in and for Higher Music Education: Festschrift for Harald Jorgensen* (Norges Musikkhogskola, Oslo: NMH-publikasjoner, 2002:2), 121–134; Varkoy, *Hvorfor musikk?—en musikkpedagogisk idéhistorie* (Norge: Ad Notam Gyldendal, 1993), 113.

<sup>52</sup>*National Core Curriculum for Basic Education* (Helsinki: Finnish National Board of Education, 2004), 230.

<sup>53</sup>Alpers, "What Should One Expect from a Philosophy of Music Education?" *The Journal of Aesthetic Education* 25, no. 3 (Fall 1991): 215–242; Alpers, "Value Monism, Value Pluralism, and Music Education: Sparshott as Fox," *The Journal of Aesthetic Education* 31, no. 2 (Summer 1997): 19–29; David Elliott, "Music Education in Finland: A New Philosophical View," *Finnish Journal of Music Education* 1, no. 1 (1996): 6–20; Regelski, "Prolegomenon To a Praxial Philosophy of Music and Music Education;" Regelski, "'Critical Education,' Culturalism and Multiculturalism," *Finnish Journal of Music Education* 5, no. 1–2 (2000): 120–146.

<sup>54</sup>Westerlund, "Dewey's Holistic Notion of Experience as a Tool for Music Education," in Frede Nielsen and Siw Graabæk Nielsen, eds., *Nordic Research in Music Education Yearbook* 7 (2004): 37–50; Westerlund, *Bridging Experience, Action, and Culture in Music Education*, 235.

<sup>55</sup>See, e.g., Alexandra Kertz-Welzel, "Didaktik of Music: A German Concept and its Comparison to American Music Pedagogy," *International Journal of Music Education* 22, no. 3 (2004): 277–286.

<sup>56</sup>Juha Sihvola, *Maailmankansalaisen etiikka* (Keuruu: Otava, 2004), 57; Heimonen, *Soivatko lait? Näkökulmia musiikkikasvatuksen filosofiaan* (Helsinki: Sibelius-Akatemia, 2005), 42.

<sup>57</sup>See Reimer, "Should There Be a Universal Philosophy of Music Education?" *International Journal of Music Education* 29 (1997): 4–22; Sihvola, *Maailmankansalaisen etiikka*, 12; Heimonen, *Soivatko lait? Näkökulmia musiikkikasvatuksen filosofiaan*, 51.